



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

FRENCH HALL MARKS

FRENCH HALL MARKS



FINE ARTS LIBRARY



FL 3171 A HAM'S  
HAND BOOK TO  
FRENCH  
HALL MARKS  
ON GOLD & SILVER  
PLATE

FA  
998  
18



FA 998.58



TRANSFERRED TO  
FINE ARTS LIBRARY

Harvard College Library.

Bought with  
Money received from the  
sale of duplicates.

4 June, 1900.





MARKHAM'S  
HAND BOOK TO  
FRENCH HALL MARKS  
ON  
GOLD AND SILVER PLATE.







**SILVER VESSEL** (Date circa 1730).  
BELONGING TO MAJOR-GENERAL SOTHEBY.

(See page 22.)

S

TE.

183

183



SILVER VESSEL  
MADE IN MEXICO  
BY THE  
INDIANS

⑥

# HAND BOOK TO FRENCH HALL MARKS ON GOLD AND SILVER PLATE. CONTAINING 372 STAMPS.

EDITED AND EXTENDED BY  
*Alexander*  
CHRISTOPHER A. MARKHAM, F.S.A.  
AUTHOR OF "THE CHURCH PLATE OF THE COUNTY OF NORTHAMPTON,"  
"FOREIGN HALL MARKS ON GOLD AND SILVER PLATE," ETC.  
EDITOR OF "HAND-BOOK TO HALL MARKS ON  
GOLD AND SILVER PLATE," ETC.

GIBBINGS AND CO., LIMITED  
18 BURY STREET, BLOOMSBURY, LONDON  
1899  
[All rights reserved]

FA 998.18



Duplicate money

ἀληθής.

Printed by BALLANTYNE, HANSON & Co.  
At the Ballantyne Press

## P R E F A C E.

THIS little book is intended to be a companion work to the Handbooks on English and Foreign Hall Marks on Gold and Silver Plate.

The late Mr. W. Chaffers' "L'Orfèvrerie Française" forms the foundation of this work ; but only that portion of it which may be considered useful to a collector of French plate has been reproduced here, and has been carefully revised.

The quantity of old French silver plate still in existence is not large ; but a certain amount still remains, which is eagerly sought for by collectors for its beautiful workmanship and elegant design.

Our thanks are due to General Sotheby for permission to reproduce as a frontispiece for this work an elegant little silver vessel, purchased by him some years ago at Paris.

In consequence of certain dates and marks having been taken from Mr. Cripps' "Old French Plate" without his permission, a few leaves of this book were, at Mr. Cripps' request, withdrawn. The remainder of the work was given by Mr. W. D. Reeves to the writer, who has added other matter in these pages, in order to complete the book.

C. A. M.



## TABLE OF CONTENTS.

	<b>PAGE</b>
INTRODUCTION . . . . .	1
THE FRENCH STANDARD . . . . .	8
CHRONOLOGICAL TABLE OF LAWS, ETC. . . . .	13
THE VARIOUS MARKS . . . . .	16
MARKS USED BY FRENCH MAKERS . . . . .	24
SUMPTUARY LAWS . . . . .	26
THE METRIC SYSTEM . . . . .	31
PROVINCIAL MARKS . . . . .	33
MODERN MARKS . . . . .	41



## INTRODUCTION.

IN the Middle Ages most beautiful vessels of gold and silver were manufactured in France ; indeed, the French have always been very expert in designing and modelling all kinds of articles made from the precious metals. France has been well called the nursery, and Limoges the cradle, of the goldsmith's art.

French specimens of this beautiful craft are not now easily to be met with, for, unfortunately, almost all the works of the early artists have been melted down and destroyed. Louis XIV. and his nobles parted with the sumptuous silver vessels, and even the silver articles of furniture, belonging to them, to provide money for their necessities ; so that at the end of the seventeenth century there was a general holocaust in France of all vessels made of the precious metals. In the middle of the eighteenth century a good deal of plate was melted by the King and Princes. Again, during the great Revolution in 1789, the remaining precious wares, and those subsequently made, were sacrificed.

A collector of French silver will therefore experience great difficulty in meeting with early specimens of plate.

In France a system of stamping gold and silver ware was introduced in the thirteenth century. The curious manner, however, in which French marks have been chosen, has made it very difficult to assign a date to French plate.

After the simple and uniform methods of stamping plate adopted in England, by the use of the *lion passant*, from the arms of England, appropriately denoting the standard ; and the *leopard's head*, taken from the arms of the Goldsmiths' Company, denoting the assay ; with the *alphabetical cycles*, enabling us to determine the exact date of manufacture ; and later, the *head of the sovereign*

A

attesting payment of the duty, we are astonished and perplexed at the complicated and apparently incongruous methods adopted on the Continent, by the employment of punches of animals, birds, classical heads, fabulous animals, and copies from Greek coins, which would baffle all the attempts of a sphinx to guess at their meaning; and which, moreover, appear to undergo a change every twenty or thirty years, new designs from heathen mythology being substituted to represent the various standards. In fact, it appears to have been the aim of the projectors of the laws to keep the secret of time and place entirely within the knowledge of the officials alone; hieroglyphics of the Assay Offices and the wardens were inserted, that fraudulent imitations of the marks might be more easily detected by them. This is especially the case in France, where the double stamping or counter-marking on the upper and under surfaces of plate is effected at the same blow, by means of what are termed *bigornes* or engraved punches applied by a screw to the anvil, representing insects, &c.

In France a date letter was used down to the time of the Revolution in 1789, when all the laws of imposts were abolished, and there was no sort of restriction with regard to the standards of gold and silver, the manufacturers making whatever quality they pleased. The great French Act of the 19 Brumaire, An VI. (1797), formed the groundwork of all future legislation on the standard and assay of the precious metals, but the alphabetical date mark was not revived, and nearly all Continental States seem to have founded their systems on this important law.

In the *Livre des Métiers*, for the regulation of trades in France, compiled by Etienne Boileau, Provost of Paris, 1258-1269, we find some of the rules by which the goldsmiths were regulated, and that masters were appointed to see them carried into effect. This was probably the first institution of the Goldsmiths' Company in Paris, in which we meet with the following clauses, in the old language of the time of Saint Louis:—

“Nus orfevres ne puet ouvrer d'or à Paris qu'il ne soit à la touche de Paris ou mieudres, laquelle touche passe touz les ors de quoi on œuvre en nule terre.” No goldsmith may work gold in Paris which is not of the Paris touch or better, which touch

or standard surpasses all the gold which is worked in any other country.

“Nus orfevres ne puet ouvrir à Paris d'argent que il ne soit ausi bons come estelins ou mieudres.” No goldsmith may work at Paris any silver which is not as good as sterling (of England) or better.

“Nus orfevres ne puet avoir que un aprenti estrange mès de son lignage ou du lignage sa fame, soit de loing soit de près en peut-il avoir tant come il li plaist.” No goldsmith can have but one apprentice who is a stranger, but as many of his or his wife's relations as he pleases.

“Nus orfevres ne puet ouvrir de nuit, se ce n'est à l'œuvre lou Roy, la Roine, leur anfans, leur frères et l'évesque de Paris.” No goldsmith may work at night except on work commanded by the King, the Queen, their children, their brothers, and the Bishop of Paris.

“Nus orfevres ne doit paiage ne costume nule de chose qu'il achate ne vende apartenant a leur mestier.” No goldsmith shall pay any tax or duty on anything he buys or sells appertaining to his trade.

“Nus orfevres ne puet ouvrir sa forge au jour d'apostele, se ele n'eschiet au Samedi fors que un ouvroir que chascun ouvre à son tour à ces festes et au diemenche ; et quanques cil gaaigne qui l'ouvroir à ouvert, il le met en la boiste de la confrérie des orfevres, en laquelle boiste en met les deniers Dieu que il orfevre font des choses que il vendent ou achetent apartenans à leur mestier, et de tout l'argent de celle boiste done-on chascun an le jor de Pasques un diner as povres de l'Ostel Dieu de Paris.” No goldsmith may open his forge on the day of the fête of one of the Twelve Apostles, if it does not fall on a Saturday, with the exception of the shop, which every one opens in his turn on the fête days and on Sundays, and all that he gains who has an open shop on these days he shall put in the box of the Confrérie of Goldsmiths, in which box the alms are placed, given by the goldsmiths according as they buy and sell their merchandise, the contents being devoted on Easter day every year for a dinner to the poor at the Hôtel Dieu of Paris.

These regulations appear to have supplemented an ordinance

which has not come down to our times, for they do not enter into any details of the fabrication of works of gold and silver, or notice the stamps necessary to be placed upon them.

In an ordinance of Phillippe le Hardi, A.D. 1275, the *argentarii* were compelled to stamp their works with the *seign* of the town in which their forge was situated, on pain of confiscation of the goods ; and in the reign of Phillippe le Bel, A.D. 1313, gold was ordered to be stamped with the punch of the Goldsmiths' Company of Paris, which was kept by the *prudhommes* of the Company.

“Tout orfèvre qui négligerait de faire marquer ses ouvrages serait puni *de corps et d'avoir*,” that is, by fine and imprisonment.

It was also ordained that each city should have a particular mark for works in silver.

This was the origin of the Hall-mark in France, each town having a different device and a letter, changing every year at the election of the new masters.

The marks for goldsmiths' work made at Paris were anciently of two sorts, the maker's mark, and the assay mark of the *maison commune*, or common hall. The first was the signature of the goldsmith, who usually adopted some emblem, as a star, cross, rose, &c., surmounted by a *fleur de lis*.

The second, or assay mark, was impressed by the Corporation, and proved that the article had been assayed, and found to be as good as the Paris standard. This stamp can be traced back as far as 1275, as before noticed. The punch was at Paris a letter of the alphabet crowned, changing every year with the new wardens of the craft, or *gardes du métier*, in alphabetical order. We are informed by Pierre de Rosnel, in the third part of his *Mercure Indien*, that the letter for the year 1752 was M ; but as several irregularities occur from incidental circumstances, the exact order cannot be ascertained without consulting the minutes of the Mint, where all the marks were registered on a plate of brass by the identical punches. In 1680 the letter L was ordered to be used ; in 1783 a man was convicted for forging the letter T of the previous year. The variable mark continued in use until 1783, U being the letter for that year, when Louis XVI. assigned to each community of goldsmiths in France an invariable

mark, that of Paris being the letter P crowned. *From 1789 we find no stamp until 1797.*

In the Wardrobe Accounts of Edward VI. we have a very early record of this Hall-mark in the year 1300. (*Lib. Gard. Soc. Ant.* 352.) “Item, viij. cocleares argenti signata in collo signo Parisius scilicet, de quondam *flore glegelli*”—which may be thus rendered—Item, eight silver spoons, marked on the neck or stem with the Paris mark, that is to say, a certain *fleur de lis*.

In the inventory of the Dukes of Burgundy, 1423, “Pour un pou avoir amendè x marcs ij. ounces xv. esterlins dudit or estant à xix. karas, pour faire aultre vaisselle et l'avour fait venir à xix. karas et un quint, qui est *or de touche* et au dessoubz n'oseroit on ceuvrer.”

Again, in the will of Thomas Rotherham, Archbishop of York, A.D. 1498, are the following allusions to the touches or Hall-marks of Paris, London, and Bruges:—“Item volo quod Thomas Sentegeorg habeat sex taceas sive Bollezbasse Stantes (standing low bowls), in fundo tacearum sunt *flores tres* sunt *Paris towch*, et ponderant de Troy LXXI. unc’; aliae tres sunt *London Towch*, et ponderant cum coopertor, C unc’ de Troy.

“Volo etiam quod habeat duas ollas argent’ wynding chaced, quarum una et *Brugg’s towch*, altera *London* et est ponderant Troy XI. unc.” (*Lib. Nig. Scacc.* vol. ii. p. 676.)

La Croix (*Histoire de l’Orfèvrerie*) says:—“The Revolution of 1789 disorganised all the Trade Guilds and Communities, and the Goldsmiths did not escape the universal shipwreck which ingulphed at the same time Religion, Royalty, and the Public fortune. Of what avail could be the Goldsmiths’ trade in a time when sceptres and crowns were broken, all the church plate melted, and jewels placed on the altar of the country, when gold and silver coins were replaced by bell-metal and assignats. The Goldsmiths’ trade could not survive the Monarchy and the Ecclesiastical power which had given it birth, and under which it had flourished for fifteen centuries.”

From 1789, therefore, little or no attention was paid to the stamping of plate in France until the passing of the Act of 1797, so that for a period of nearly eight years goldsmiths were allowed to make whatever quality of gold and silver articles they pleased.

## BOOKS OF REFERENCE.

*Livre des Métiers*, by Etienne Boileau, Provost of Paris. Thirteenth century.

*Journal pour servir à Messieurs les Gardes de l'Orfèvrerie*. Printed at the end of the seventeenth century.

*Traité sommaire de l'Institution du Corps et Communauté des Marchands Orfèvres*, by Pierre de Rosnel. 1662.

*Statuts et Priviléges du Corps des Marchands Orfèvres-Joyailliers de Paris*, by Pierre Le Roy. Paris, 1734-1759.

*Code de l'Orfèvrerie*, ou Recueil & Abrégé Chronologiques des Reglemens, &c., sur les Ouvrages d'Or et d'Argent, par M. Poullin de Viéville, published by Knapen. Paris, 1785.

*Traité de la Garantie*, par B. L. Raibaud. Paris, 1825.

*Matières d'Or et d'Argent*, par B. L. Raibaud. Paris, 1835.

*Nouveau Manuel de la Garantie*, &c., par De Geneste. Paris, 1839.

*Histoire de l'Orfèvrerie-Joillerie*, by P. Lacroix and F. Seré. Paris, 1850.

“Gold.” Translated from the German by Mrs. Brewer, with Notes and Additions by E. W. Streeter. London, 1877.

*Représentation de quelques pièces d'Orfèvrerie Ancienne faisant partie de la Collection, de M. le Bon J. Pichon*. Paris, 1878.

“Old French Plate,” by W. J. Cripps. London, 1880.

60 *Planches d'Orfèvrerie de la Collection de P. Eudel*. Paris, 1884.

*Der Goldschmiede Merkzeichen, von Dr. Marc Rosenberg.*  
Frankfurt am Main. 1890.

*Dictionnaire des Orfèvres Français et Étrangers, par Ris-Paguot.*  
Paris, 1890.

*L'Orfèvrerie Français, by William Chaffers.* London, 1891.

“Old French Plate,” by W. J. Cripps. Second Edition. London,  
1893.

## The French Standard.

THE *Marc* of the finest or pure gold contains 24 *karats*, and the *karat* 32 grains.

The *Marc* of the finest or pure silver contains 12 *deniers*, and the *denier* 2 *oboles*, or 24 grains.

Goldsmiths and others who employ materials of gold and silver, must work them of the standard prescribed by the regulations, and within the remedies, allowed by the law.

*Refiners* might not refine silver at a lower standard than 11 deniers 18 grains, or gold below 23 karats, 26 thirty-seconds ( $\frac{26}{32}$ ).

*Goldsmiths* were compelled to work gold of the standard 22 karats, with a remedy of a quarter of a karat, and silver at 11 deniers 12 grains, with a remedy of 2 grains; that is to say, if the gold did not contain 21 karats and three-quarters, and if the silver did not contain 11 deniers 10 grains, the metals were not of the standard, and after the assay made at the Maison Commune the work was returned to the workman, and not marked with the punch of the countermark at the Common Hall. But the Paris goldsmiths took care, more than all the others, to attain the fineness required by the regulations; and that it is which has contributed to keep up the reputation of the punch of Paris. It was, however, permitted that goldsmiths might manufacture small works and jewels of gold, such as crosses, snuff-boxes, étuis, buckles, buttons, &c., at a lower standard, viz., 20 karats and a quarter fine gold, with a remedy of a quarter of a karat. (13 Dec. 1783.)

The wire-drawers (*Tireurs*) employ gold of 24 karats with a remedy of a quarter, and silver of 12 deniers with a remedy of 4 grains. The beaters (*Batteurs*) employ gold of 23 karats ( $\frac{26}{32}$ ),

and silver of 11 deniers 18 grains. Watchmakers are compelled to work gold of 20 karats and a quarter, with a remedy of a quarter, and silver of 11 deniers 12 grains, with a remedy of 2 grains. The sword cutlers work gold at 21 karats three-quarters, and silver at 11 deniers 10 grains.

Foreign works of gold cannot be marked unless they are of the quality of 18 karats, if they weigh more than a *gros*; if they weigh less they must be of 17 karats.

The standards were altered by the important Act of 19 Brumaire, year VI. (1797); and since that time they have not been changed.

At the present time, therefore, there are three standards for gold, with a remedy in each case of 3 millièmes. There are two standards for silver, with a remedy in each case of 5 millièmes. These standards are shown on page 12, with the English standards.

TABLE OF CONVERSION OF MARCS, ONCES, GROS, AND GRAINS,  
INTO KILOGRAMMES, GRAMMES, MILLIGRAMMES, AND FRACTIONS.

MARC.	MARC.			ONCES.			GROS.			GRAINS.		
	Grams.	Millig.	Fract. dec.	Grams.	Millig.	Fract. dec.	Grams.	Millig.	Fract. dec.	Grams.	Millig.	Fract. dec.
1	244	752	.925	594	515	1	824	264	1	53	115	—
2	489	503	.846	2	61	.188	231	7	.848	529	2	0
3	734	258	.769	3	91	.782	346	3	.472	793	3	0
4	979	011	.692	4	122	.376	461	4	.297	058	4	0
5	1223	764	.615	5	152	.970	577	5	.19	121	322	5
6	1468	517	.538	6	183	.564	692	6	.22	945	587	6
7	1713	270	.461	7	214	.158	807	7	.26	769	851	7
8	1958	023	.384	8	244	.752	923	8	.30	594	115	8
9	2202	776	.307	9	275	.347	038	9	.34	418	380	9
10	2447	529	.230	10	305	.941	154	10	.38	242	644	10
20	4895	058	.460	20	611	.882	397	20	.76	485	288	20
30	7342	587	.690	30	917	.823	461	30	.14	727	933	30
40	9790	116	.920	40	1223	.764	615	40	.152	970	577	40
50	12237	646	.150	50	1549	.705	769	50	.191	213	221	50
60	14685	175	.380	60	1835	.646	923	60	.229	455	865	60
70	17132	704	.610	70	2141	.588	976	70	.267	698	510	70

80	19580	233	840	80	2447	529	230	80	305	941	154	80	249	182	
90	22027	763	970	90	2753	470	382	90	344	183	798	90	4	780	330
100	24475	292	300	100	3059	411	537	100	382	426	442	100	5	311	478
200	48950	584	600	200	6118	823	074	200	764	852	884	200	10	622	956
300	73425	876	900	300	9178	234	612	300	1147	279	326	300	15	934	434
400	97901	169	200	400	12237	646	150	400	1529	705	768	400	21	245	912
500	122376	461	500	500	15297	057	687	500	1912	132	211	500	26	557	390
600	146851	753	800	600	18356	469	225	600	2294	558	653	600	31	868	868
700	171327	046	100	700	21415	880	763	700	2676	98	095	700	37	180	346
800	195802	338	400	800	24475	292	300	800	3059	411	537	800	42	491	824
900	220277	630	700	900	27534	703	837	900	3441	837	979	900	47	803	302
1000	244752	923	000	1000	30594	115	370	1000	3824	264	420	1000	53	114	780
2000	489505	846	000	2000	61188	230	740	2000	7648	528	840	2000	106	229	560

The French weights bear the following comparison to the English :—

1 Milligramme is equal to 0.0154 English grains.

1 Gramme      "      15.4440      "

1 Kilogramme      "      1544.40234      "

1 Kilogramme is equal to 2 lb. 8 oz. 3 dwt. 12 grs. Troy.

1 Kilogramme      "      2.2406 lbs. Avoirdupois.

## VARIOUS STANDARDS OF GOLD AND SILVER,

IN MILLIÈMES OR THOUSANDS.

The Gold estimated in karats and grains. Silver in ounces and dwt.  
4 grains = 1 karat. 20 dwt. = 1 ounce.

## Chronological Table of Laws, Edicts, and Decrees.

THE following list of the laws and ordinances affecting the silversmiths' and goldsmiths' trade is interesting, as showing the different regulations for these crafts, imposed at different times:—

- 1275. Compelling goldsmiths to stamp their works with the *seign* or punch of the town in which they lived.
- 1313. Ordering gold works to be stamped with the punch of the Goldsmiths' Company of Paris.
- 1506. Nov. Confirming ancient privileges, and enjoining goldsmiths to have their works countermarked by the wardens, and limiting the weight of silver works to 3 marks.
- 1510. Feb. Authorising the manufacture of vessels of gold and silver of any weight conformable to the standard.
- 1554. Limiting the number of goldsmiths, and relating to the keeping of registers of buyers and sellers of gold and silver works, partly repealed in the following year.
- 1577. Sept. Relating to marks and countermarks.
- 1631. Oct. Placing a duty (*droit de remède*) on all works of gold and silver.
- 1633. May. The previous Act revoked, by the goldsmiths of Paris paying the composition of 24,000 livres, and 8000 by the wire-drawers.
- 1672. March 30. Goldsmiths' work to pay a duty of 30 sols per ounce on gold, and 20 sols per mark on silver to the King's profit.
- 1674. Feb. 17. Augmenting the duty on gold and silver, viz., 60 sols per ounce on gold, and 40 sols per mark on silver.

1679. Dec. 30. Regulating the goldsmiths' trade, and on the commerce of gold and silver.

1681. July. Duties on gold and silver (de Marque); 3 livres per ounce on gold and 40 sols per mark on silver.

1685. Feb. 3. For the countermark of old vessels and other large works of gold and silver.

1687. Feb. 21. Prohibiting the manufacture of works in gold and of massive pieces of silver, therein named.

1689. Oct. 25. Regulations for the refining of gold and silver.

1697. June. Concerning the droit de Marque and Contrôle on works of gold and silver.

1700. March. Limiting the weight of vessels of gold to 1 ounce, and silver to 12 marks; prohibiting the manufacture of massive plate.

1720. Feb. 18. Renewing the prohibitions decreed in March 1700.

1721. Nov. 23. Permitting the manufacture of gold snuff-boxes, étuis, and other jewels of the weight of 7 ounces, and reducing the standard for watch-cases, boxes, &c., to 20½ karats.

1724. Jan. 4. Declaring sentence of death against those who counterfeit stamps, or insert or solder stamps on other plate.

1725. April 20. Regulating the commerce of gold and silver.

1733. Nov. 13. Ditto, and relating to the stamping of metals.

1735. April 19. Confirming the decree of Jan. 1724, &c.

1746. May 21. Regulating the fabrication of galloons and lace of gold and imitation.

1749. Jan. 26. Concerning the duties on gold and silver.

1751. Mar. 17. New regulations for the marque of gold and silver.

1760. June 21. Directing the Farmer of the duties not to apply the stamp of discharge on plate, unless previously stamped by the Maison Commune.

1763. Dec. 5. Directing all assayers of the Mint of the kingdom to adopt an uniform method of making assays of gold and silver.

1765. Dec. 2. Requiring all silver articles plated, or covered with gold, to be distinctly stamped ARGENT.

1769. Sept. 9. Concerning works of gold and silver coming from abroad.

1779. Mar. 18. Concerning the duties on plate sold at the Mont de Piété in Paris.

1782. Aug. 31. Regulating the duties and describing all the marks of standard, &c., to be used.

1783. Sept. 10. Authorising wardens to increase the number of punches for small works of gold and silver.

1783. Sept. 20. Forbidding the sale of jewels or small works of gold and silver which have not been assayed and marked.

1783. Dec. 13. Regulating the standard of works of silver at 11 ounces 12 grains, and gold at 20½ karats.

1783. Dec. 15. Establishing an invariable mark for each community of goldsmiths in France.

1795. (An IV.) Introducing the metric system of weights.

1797. (An VI.) Re-establishing the standards of gold and silver, and ordering new punches, &c., recense, &c.

1803. May 31. Ordering new punches as herein described.

1817. Oct. 22. Ditto ditto.

1818. July 1. Ditto ditto, recense, &c.

1825. Dec. 18. Relating to the metric system.

1835. June 30. Ordering new punches of standard and assay, &c.

1837. July 4. Relating to the metric system.

1838. April 7. Ordering the *recense gratuite* or gratuitous verification of works of gold and silver.

# The Various Marks.

## THE PUNCHES.

### I. THE PUNCH OF THE MAKER.

The origin of this mark is unknown, but previous to the end of the thirteenth century it was the only guarantee for the goodness of the standard. It is mentioned in an edict of Philippe le Hardi in 1275, and repeated in subsequent Acts.

The two dots or points which are usually found over the initials in the mark of a French silversmith, are supposed to have been added at the end of the fifteenth century.

There is a copper plate in the Musée de Cluny at Paris, which originally hung in the Assay Office of the Goldsmiths' Company at Rouen, on which the makers of gold and silver plate in the year 1408 struck their punches; it is inscribed in the old black-letter as follows, and contains the names of 123 goldsmiths arranged in 3 rows: 1st. The initial of the Christian name; 2nd. The punch; 3rd. The surname at length:—

Cest cy la table ou sont escripts les noms des ouvriers du mestier dorfabretie a Rouen qui ont contresignes et aussi y sont frappez les contresignes du dis ouvriers, entre le nom et le surnom diceux laquelle table fu fce et commencee la regille, de Nouel, Ian de grace Mil quatre cens et huit, Jehan Tavel estant garde du Mere des Marks de Rouen et de ceste table a cause du dis mestier et Jehan Peten, Jehan Courtoys, et Jehan Picart, gardes dicellui mestier.

The Museum of Rouen preserves a stained-glass window, which was formerly in the Maison des Orfèvres of that city, dated 1543, representing the arms of the Goldsmiths' Company, a chased cup and cover, supported by griffins and surmounted

by a crucible in flames, with the motto from a verse of St. Paul (1 Cor. iii. v. 13), *Opus quale sit ignis probabit.*

An arrêt du Conseil or Decree of 30th October 1674, says, "All goldsmiths are prohibited from exposing for sale any works of gold or silver unless they are marked with, 1st. *His Majesty's punch*; 2nd. That of *the assay*; and 3rd. That of *the goldsmith*, under penalties," &c.

*His Majesty's punch* is that of the duty applied by the Fermier General. There appears at that time to have been only *one* duty mark: those of the *charge* and *discharge* were not then in use. *The assay mark*, or the countermark placed after the assay, was stamped next to that of the maker. At this time only three marks were used.

In an edict of Francis I. (Sept. 1543) we find "Goldsmiths shall be bound to sign with their mark, and afterwards with the countermark kept by the sworn wardens, all their works of silver before they expose them for sale." According to an edict of March 1554, "The Goldsmiths shall carry their punches to the Mint to be struck on the copper plate always kept there, as the goldsmiths of Paris have always done." This punch is the seal of the workman, and for which he is always answerable; it must be stamped or insculped on the copper plates deposited in the Mint and in the bureau of the Company, and his name and abode engraved in the margin—its size and dimensions regulated—it must be placed on the principal part of the works, and parts attached thereto. If disfigured in finishing the work, it must be stamped again. It must not be lent. Those who absent themselves or shut up their shop must send it to the bureau. After the death of the workman his punch must be defaced at the bureau. The punch of the maker who refuses to accept the *charge* of the warden must also be defaced; he must see that the countermark of the assay office is placed by the side of his own, conspicuously, on every piece. Every maker is directed to alter his punch, so as not to exceed in size that of the assay.

December 1765. Goldsmiths who make silver boxes covered with gold on the outside, of one or more colours, and gilt inside, with hinges of gold or fastenings mounted in gold, are compelled

by this decree to place on the bottom of the interior, or in some prominent place, the word ARGENT, in such a manner that the punch of the *discharge* shall be placed upon the letter A.

The administration of the Mint, in execution of the clauses 9 & 14 of the law 19 Brumaire, An. VI. (19 Nov. 1797), directed that the form of the punch of each maker of gold and silver works shall be in form of a lozenge or diamond, and the proportions be regulated according to the size of the works, and that he shall have it engraved by his own artist, bearing the initial letter of his name with some symbol, which must differ from that of any other maker. The form of the punch of every maker of plated goods is a perfect square; the administration directs that, conformably to the law above quoted, each maker shall place upon his work numerals indicating the quantity of gold or silver it contains, and to his mark shall be joined the word DOUBLE. The sword cutlers, clock and watch makers, engravers and others, have also makers' punches, which are insculped at the Mint and at the Bureau of the Maison Commune.

## 2. PUNCH OF THE MAISON COMMUNE OR CONTREMARQUE. (Assay.)

This punch was anciently designated the *poinçon de contre-marque*, because it was the only stamp placed by the side of that of the maker.

In after times this name was given also to the punches of the Fermier.

The earliest form of mark was a *fleur-de-lys*, which was sometimes enclosed in a diamond-shaped outline.

Until towards the end of the thirteenth century, the public had no other guarantee of the standard, except that of the goldsmith who made the works. But in 1275, Philippe le Hardi prescribed the necessity of the punch of the Maison Commune being placed upon the works, the impress of which has always designated the goodness of the standard. A case in point is, that the works marked with this punch are the only ones which the Mint does not submit to a fresh assay. In his request presented to the Council in May 1771, the *fermier général* observes that the goldsmiths of Paris are faithful to the standard, more than else-

where, and that this fidelity is the chief cause of its celebrity. The punches of the *Maison Commune*, as well as the matrices, are made and tempered in the bureau, in presence of the wardens newly elected, and the Fermier of the duty; they are four in number, one for the large works in gold and silver, one for the middling-sized pieces of gold, another for the middling-sized pieces of silver, the fourth serves for the very small pieces of gold, which are assayed by the touchstone, but there are several of each size. They must be stamped by the Fermier, on a table of copper, deposited with the Registrar of the Mint, and also in the Assay Office of the Company. The old punches were at the same time defaced, and ground down, after being compared with the insculped tables in the bureau. The new punches were immediately shut up in the Bureau of the *Maison Commune*. The wardens alone could use them. They could not be used to mark the works until after the assay had been made. The stamp was placed upon the principal part of the work, as well as those parts attached thereto. The works must have been assayed and marked with this punch before they were finished. It could not be stamped by the wardens until after the Fermier had put his stamp upon the works; it could be used only in the presence of the Fermier, and in a conspicuous place.

(Clause 14, 30 Dec. 1679), decreed that to prevent disfigurement of the works, the punch applied by the Assay Office, which should be THE LETTER *L*, commencing from the 1st January next (1680), should not exceed in size, including the field, two lines in height, by one and a quarter in width. At the end of this general regulation was a list of works of gold and silver, indicating the exact positions where the punches of the maker and assayer were to be placed.

Le Roy (Section X.) also tells us that the punches of the assay used by the wardens to countermark works of gold and silver were of four sizes, according to the size of the plate to be marked; the first, for marking large pieces, was to be two lines high by one and a quarter broad, two others, smaller, and the fourth very small, for very small pieces of plate. The three largest of these punches should represent one and the same letter of the alphabet, which should change annually in alphabetical order.

The punch indicating the standard was to be stamped on the piece of plate, which was placed on an anvil with a plain polished surface, consequently without a countermark. That of the assay was struck upon the plate placed upon the *bigorne* or anvil, engraved on its surface with some particular design, so that it should receive, when struck, a double impression, that of the assay on the *upper* surface and the countermark *underneath*, or on the reverse side. (Circular of the Mint, 30 July 1819.)

September 1769. Articles of gold and silver coming from abroad were to be assayed and marked at the *Maison Commune*, the large pieces with E T, and the small ones with the letter E (Étrange).

### 3. PUNCH OF THE FERMIER GENERAL DU DROIT. (Duty.)

At first the *Fermier* had only one punch, which was placed upon the plate, when the goldsmiths brought it to the Assay Office of the *Maison Commune* to be assayed and stamped. (October 1631; March 1672.) Subsequently he had two punches, one of the *charge* to mark the works while in an unfinished state, and the other of *discharge* to mark the works when finished, at the time of payment of the duty. (July 1681.)

#### *Punch of the Charge* :—

This was the Mint letter of the town beneath a *fleur-de-lys*, or crown; it must have been placed upon the works before they were finished, showing the goldsmith that he was answerable for the *charge* for duty, and he was bound to report and make a submission to the *Fermier* when they were finished, that they might be marked with the punch of *discharge* and quittance of duties. It must have been placed upon the works before the assay was made at the Bureau of the *Maison Commune*, and the wardens could not assay them, unless they saw this stamp. If, after having received the punch of the *charge*, the goldsmiths desired to change the destination of the works, they made a declaration and altered their submissions.

As soon as the punch of the *charge* had been placed upon the works, which was done when first put into shape, and before being finished, they were returned to the goldsmith, who carried them to the wardens of the Goldsmiths' Company to be assayed.

If the works were found to be standard, they were marked with the punch of the *Maison Commune*, and returned to the goldsmith, who then finished them off. If they were found not to be standard, they were broken and returned to the workman, who took care to have the articles erased from the register of the *Fermier*, on which was placed his submission to present the pieces when finished, to be marked with the punch of the discharge, and for the duty on which he had made himself answerable. The Mint letter for Paris was always A.

*Punch of the Discharge:—*

This punch was some small mark; it could not be placed upon the works until they were finished, and the duty was paid; and could not be stamped thereon before that of the countermark of the *Maison Commune*, or the *Fermier* was subject to a heavy penalty, whether the works came from abroad, or were made in France.

There were some works which were not marked with the punch of the charge, on account of their small size: a declaration of the goldsmith was then made before the work was finished, and where possible, a very small seal was put upon it.

These stamps are also of great importance in verifying the quality of plate, for they not only denote the payment of duty, but assure the validity and existence of the punch of Assay or *Maison Commune*, which must have been stamped upon it *before* the stamp of *discharge* of the *Fermier* was applied.

The marks of the *charge* and *discharge* remained in use until the law of April 1791, which abolished all the duties. They were not renewed by the law of the 19 Brumaire (November 1797), but the duty was levied at the time of the assay, and that stamp denotes both the legal assay, and payment of the duties.

Political events having been the cause of the disappearance of some of the punches of standard and guarantee, the administration caused others to be made in execution of the Royal Ordinance of the 22nd October 1817, which were in use from the 16th August 1819. There are also special punches for watches, made by the Ordinance of the 19th September 1821. The designs of all these punches will be given in the following tables.

Le Droit de Seigneurage, Droit de Remède, and Droit de Marque, are all three synonymous and designate the same duty, but the Droit de Marque prevailed. In November 1708 it was decreed that the duties levied by the assayers and their comptrollers should be made conjointly with the duties of the marque of gold and silver, hence the origin of the droit de marque and de contrôle.

#### 4. DATE LETTER.

In Paris a date letter was frequently, but by no means invariably, impressed on the manufactured articles. I do not, however, propose to take up space by giving the various alphabets, which consisted of twenty-three letters each.

#### EXAMPLES.



NML



Two-handled silver vessel.  
Date *circa* 1720. — *Major-General Sotheby, Ecton Hall, Northamptonshire*. See FRONTISPICE.

Pair of silver boxes. Date *circa* 1720. (Loan Catalogue, 6413.) — *Lord Bateman*.

Silver sugar-pot and cover, roccoco scrolls, &c. *Circa* 1735. — *South Kensington Museum*, No. 4246.

Silver candlesticks. Date 1740-1. — *Messrs. Lambert, Coventry Street, London*.

Silver-gilt communion paten. Date *circa* 1745. *Dallington Church, Northamptonshire*.

Gold enamelled snuff-boxes,  
temp. Louis XV. *Circa 1750.*  
—*C. Goding, Esq.*

Silver cup.—*Messrs. Lambert, London.*

Pair of silver powder-boxes,  
with the arms of the Duc de  
Rohan. Date 1784.—*Felix  
Slade, Esq.*



## Marks used by French Makers.

THE marks used by Parisian silversmiths were almost always arranged according to a set plan, which is of so distinctive a character that they can be immediately identified.

The initial letters of the names of the maker were used by him, and if he had two Christian names, he arranged the letters in the form of a triangle, the initials of such names forming the upper, and the initial of his surname the lower points of the triangle. Some object, as a rose or star, was placed between the letters. This symbol often referred to the maker's name; thus Louis Renard used a fox. Almost invariably two dots or pellets were placed above the letters; and between the dots was a fleur-de-lys surmounted by a crown. The whole design was then enclosed in an irregular outline.

In the fourteenth century the name but not the sign of Etienne Marcel, who died in 1358, is known.

In the fifteenth century the following names have been handed down:—Denis le Maignan; Jean le Maignan; Hans Crest and Nicolas Giffart, of Paris; Jean Delut; Jean Nicolas de Gonesse; Julien Gaultier; Jean de Nimeguen; Robert Lenoble, of Burgundy; J. Durose, of Toulouse; and Jean Hasquin; but their marks are not known.

In the sixteenth century only two or three makers' marks are known; but the following great makers worked in France during the century:—Gilles Steclin, of Valenciennes; Claude Marcel; Benvenuto Cellini, *Orfèvre du Roi*, 1542; Etienne Delaulne, called Stephanus, born at Orleans, established at Strasbourg, *circa* 1550; Robert Rouvet de Paris; Jean Vovert; Jean Tontin de Chateaudun; Stephanus Charteron de Chatillon; P. Simony de Strasbourg; Claude and Jean de la Haye, Goldsmiths of Charles IX.; Jean Cousin; François Briot, *circa* 1550; Philippe

le Roy; Jean l'Enfant; Mathieu Marcel; Nicolas Lepeuple; Jean Hirondelle; Victor Mas, of St. Omer; and Vincent de Fourgues, of St. Omer.

In the seventeenth century lived Claude Ballin; Louis Roupert de Metz; Gilles and Gédéon l'Egaré; Alexis Loire; René de la Haye; Pierre de Montarsy; P. A. du Cerceau; J. M. Bernard Tarot; Thomas Germain; Delaunay; Mellin; Charles Roettiers; and many others. Most of the marks of these silversmiths are well known.

In the eighteenth century the names and marks of a great number of workers are known. Amongst these we find the names of Grégoire Massé; François Thomas Germain; Edmé Pierre Balsac; and others.

A few marks are given in order to show the kinds of marks used by French makers.

## Sumptuary Laws.

Laws restricting the manufacture of gold and silver to pieces of a certain weight were decreed by Philippe le Bel in the thirteenth century, as well as his successors, not only to moderate or limit the progress of luxury, but with a view of reserving a sufficient quantity of the precious metals for the coinage. Goldsmiths' work was therefore limited in weight according to the exigencies and resources of the State at particular times.

Under Louis XI. (1461-1483), who disdained luxury and frequently ate and drank out of tin or pewter vessels, the goldsmiths' art was not much supported, his principal employment of the precious metals being to enshrine the relics of saints and make gifts to ecclesiastical edifices, adorning tombs, &c. His greatest personal expense was the use of enseignes or brooches for his hat, sometimes of gold, but more frequently of baser metal. The former restrictions therefore in the size and weight of vessels of gold and silver were continued.

Louis XII.'s first ordinance, given at Blois in November 1506, confirmed the ancient decrees and, without his express permission, limited the manufacture of silver vessels to three marks.

The goldsmiths of Paris complained bitterly of this restriction, and the increased prosperity of the country induced Louis XII. to alter this law four years after.

In February 1510 another ordinance authorised goldsmiths to make all manner of silver vessels "de tels poids et façon que chacun le jugera convenable," provided they were of the Paris standard and received the mark of the wardens of the assay. It also states that in consequence of the ordinance of 1506, many prelates, princes, and nobles had been compelled to have their large pieces of plate made in other countries, to the great injury of the trade.

Louis XII. and his Minister the Cardinal d'Amboise, in patronising the arts generally, paved the way for the development of the Renaissance under Francis I. and Henri II.

Francis I. greatly encouraged the goldsmiths' trade and drew all the best Italian artists to Paris by his liberal patronage, among them the famous Benvenuto Cellini, who was created *Orfèvre du Roi*; but a great many jewels which are attributed to him (if really of the time) are the works of contemporary artists, and Cellini was not the only goldsmith employed by the king. The sumptuous presents the king made to his favourites, and lords and ladies of his court, kept the trade generally in full activity, and he frequently directed the artist himself, and furnished models with his own hands.

All the works of Cellini and others were first submitted to the king for approbation and approval. Brantôme relates that Francis I. ordered a great number of jewels, ornamented with emblems and devices and set with precious stones, for his mistress, Madame de Chateaubriand; but his penchant for the lady having subsided or become extinct, he reclaimed all the jewels which had been presented to her. The Countess, obeying his command, returned them all melted into ingots.

The reign of Henri II. was still more favourable to the goldsmiths' and jewellers' trade, and his inventory records the wonderful jewels and works in gold and silver made by his orders. His taste was ably seconded or probably inspired by Diana of Poitiers, and the goldsmiths' art kept pace with the other arts which flourished in this king's reign.

It must be remembered also that after the discovery of the New World, when the quantity of gold and silver had increased to such an amazing extent, these sumptuary laws fell into disuse and were disregarded; the manufactures increased, and the State obtained sufficient specie without intrenching upon the luxuries of the rich. It is said that Spain withdrew from America alone, from the end of the fifteenth to the commencement of the eighteenth century, specie of the value of five milliards of piastres in gold and silver, which is about twenty-five milliards of francs, much more than existed in the whole world before the voyage of Christopher Columbus.

In a declaration of 1672, Louis XIV. sets forth in the preamble, "The care which the kings our predecessors have taken from time to time by ordinances, &c., to repress luxury, has prompted us frequently to follow their example; but the abundance with which God has blessed our kingdom since the Peace, the benefits which our subjects enjoy, and the dignities to which we have elevated those whose distinguished services have entitled them thereto, having insensibly augmented their expenses, we have not thought it *à propos* to subject them to the severity of the ancient ordinances, which would not suit the present state of the kingdom.

"We have endeavoured by divers edicts and regulations to prevent the use of many costly works, especially gold and silver lace, which, independent of the price of fashion, consume the largest proportion of gold and silver, which form the true riches of the State, &c. But as much of the precious metals is consumed by the excessive weight and quantity of vessels of silver and works of gold, so much so that scarcely any find their way into the Mint for coinage, we have sought the most convenient means to remedy this disorder, without injuring the freedom of commerce, amongst which we have found none more easy than the imposition of a duty. For these reasons we will and desire, that there shall be raised for our profit on all gold and silver that shall be worked throughout the kingdom 20 sols for each mark of silver, and 30 sols for each ounce of gold.<sup>1</sup> And as our principal aim is to reduce the fabrication of silver vessels to a reasonable weight, so that sufficient be returned into our Mint to be converted into coin, we enjoin that these works be limited to a certain weight which cannot be exceeded without our permission in writing, and which we reserve to ourselves the right to accord, as we think fit and proper."

The weight of any piece of silver was not to exceed 8 marks, except for ecclesiastical purposes, which might be made as heretofore without limitation of weight. (This was renewed in February 1687, March 1700, and in February 1720.)

These prohibitory edicts, however, do not appear to have had the desired effect, or it may have happened that the king and

<sup>1</sup> In February 1674 this duty was doubled and increased to 2 livres (francs) per mark on silver, and 3 livres per ounce on gold.

his special favourites who had his permission to use massive plate, carried their extravagance to a high pitch, for it continued to be made and used to a great extent; and in an edict of 30th December 1679, relating to the commerce of gold and silver, a long list is appended giving goldsmiths instructions on what particular parts the stamps were to be applied. The massive character of some of these pieces may be inferred from the descriptions of objects included : Chênets or fire-dogs with the garnitures de feu or grilles, chandeliers with branches, girandoles, torchères, guéridons, mirrors, flambeaux, tables, large salières or salts with flambeaux, urns, ewers, cassolettes, &c.

To give some idea of the extravagance of Louis XIV., one instance will suffice ; it relates to a fête given at Versailles in 1668, and describes some of the costly pieces of silversmith's work displayed on that occasion, which were all melted in 1688. On each side of the royal buffet was elevated on a portico, 10 feet high, a grand silver guéridon bearing a silver girandole, which lighted the buffet, accompanied by numerous large silver vases ; on the table and steps of this buffet, which reached the altitude of not less than 25 feet, were shown, beautifully arranged, twenty-four massive bowls of marvellous workmanship—these were separated by as many large vases, cassolettes, and girandoles of equal beauty. On the table of the buffet was the gold NEF and the silver-gilt vessels for the king's use—these shone forth from among twenty-four large silver jardinières full of flowers ; in front of the table was a grand silver cistern, shaped like a shell ; at the two extremities were four guéridons, 6 feet high, surmounted by silver girandoles. Two other buffets for the service of the ladies each displayed four large bowls and four silver figures, supporting a grand vase fitted with girandoles ; above the backs of each of these buffets a silver guéridon, gleaming with wax candles, threw a lustre on six grand silver bowls, which served as a background, and many large vases of extraordinary weight and value ; before the table of each buffet was a silver cistern weighing 1000 marcs. All this chased and modelled silver-work was of the estimated weight of more than 100,000 marcs of metal (800,000 ounces).

An edict of February 1687 again forbidding the manufacture

of these large pieces, mentioning those just referred to in the list of 1679, was probably this time more effectual, for the king himself set an example and his court followed it. A time of great scarcity of money had arrived, and Louis XIV., to raise money for the expenses of his wars, sent all his massive plate to the Mint, and made it compulsory that the nobility and gentry should do the same; in 1688, therefore, all the magnificent services of plate made by Claude Ballin, Pierre Germain, Montarsy, and other celebrated goldsmiths, designed by Le Brun and artists of note, were sold for their intrinsic value to the Mint. The king's plate alone, which had cost more than ten millions of francs, realised only three millions; the plate of other persons produced a similar amount.

These *chefs-d'œuvre* were, however, before being broken and cast into the melting-pot, all carefully copied or drawn by the artist-goldsmith Delaunay, and their forms are consequently faithfully preserved.

Many of the crown jewels were saved from destruction, among the rest the gold Nef or ship just mentioned, weighing 150 marcs, or about 1200 ounces, which Charles V., Francis I., Henri II., and Charles IX. had successively bequeathed to the crown of France.

The decree of February 1687, and the king's magnanimity (if we may so term it), caused a taste to arise for materials of a less expensive character, and by the force of circumstances, the age of silver was suddenly metamorphosed into an age of pottery; painted and gilt earthenware, and eventually porcelain, became the fashion of the day for table services and ornament. Hence a great impetus was given to the fabriques of pottery at Moustiers, Marseilles, Nevers, and Rouen. Louis XIV., it is said, ordered a table service at Rouen, the principal pieces of which were in form of birds, poultry, and animals, and even of vegetables, to replace those pieces of plate, which political exigencies had caused to be so ruthlessly destroyed.

The saying of Horace was thus put to the test, and le Grand Monarque (whose *impresa* was the sun in its splendour), and all his nobles, were made cognisant of the fact that it was possible to make a good repast from plates of rude earthenware.

# The Metric System

OF METRES, LITRES, AND GRAMMES, OR OF  
LENGTH, CAPACITY, AND WEIGHT.

THE French metric system of weights and measures is based upon the length of the fourth part of a terrestrial meridian. The ten-millionth part of this arc was chosen as the unit of measures of length and was called *mètre*. The cube of the tenth part of the metre was adopted as the unit of measures of capacity, and denominated *litre*. The weight of distilled water at its greatest density which the litre is capable of containing was called *kilogramme*, of which the thousandth part, under the name *gramme*, was adopted as the unit of weight. The multiples of these measures, proceeding in decimal progression, are distinguished by the employment of the prefixes *deka*, *hekto*, *kilo*, and *myria*, from the Greek, and the subdivisions by *deci*, *centi*, and *milli*, from the Latin.

The *Orfèvre* is understood to mean a person who undertakes to make and sell plates, dishes, and other large works of gold and silver; but in ordinary parlance the *Orfèvre* trades in all sorts of works in gold and bijouterie. Thus a goldsmith is at the same time a silversmith and a jeweller.

These professions necessarily oblige the persons who exercise them to provide themselves with scales and weights, to weigh the objects of gold and silver, and for this reason the goldsmith-jewellers are compelled neither to sell nor to buy except after the metric system, conformably to the law of the 1<sup>er</sup> Vendémiaire An. IV. (1795), to the Royal Ordinance of the 18th December 1825, and to the law of the 4th July 1837.

This obligation, imposed upon goldsmiths, to make use only of the new weights,<sup>1</sup> is so indispensable, that the Tribunal of Police

<sup>1</sup> The weights which belong to the French metric system are of hexagonal form.

at Paris, in March 1835, delivered a judgment which condemned for the neglect of it forty-one goldsmiths each to a fine of two francs, and the expenses and confiscation of the old marc weights. M. l'Avocat du Roi remarked on the occasion, that if the same offenders were convicted of a repetition of a similar infraction of the law, he should inflict a fine of fifteen francs and five days' imprisonment.

At the present day the commerce of works of gold and silver at Paris is carried on entirely after the new metric system, and the provinces have followed the example set by the capital, insomuch that on the 1st January 1840 the ancient marc weights had altogether disappeared, as directed by the law of the 4th July 1837.<sup>1</sup>

However, many persons not being yet perfectly familiar with the metric system, they are often forced to use the ancient system, either in comparing results or in translating the expressions of the one or the other into the language they desire. For example, suppose a private gentleman carries to a goldsmith some old silver of which he has calculated the value according to the old system, the value put upon it by the goldsmith after the metric system embarrasses him and disposes him to believe he is being deceived, especially if there is any error in his calculation; in this case it is indispensable to have to his hand the tables of conversion to compare the results and to convince him of the correct calculation. In giving this table, which is taken from Raibaud's work (*Matières d'Or et d'Argent*, p. 93), we may remark that goldsmiths, jewellers, and others who use the *gramme* weights, as required by law, can always ascertain the corresponding weight of the *marc*. There are 1000 grammes to a kilogramme; 100 to a hektogramme; 10 to a dekagramme; and the *gramme* is subdivided into decigrammes, centigrammes, and milligrammes, as the *marc* was subdivided into ounces, gros, grains, and centièmes of grains or fractions.

<sup>1</sup> The marc weight of eight ounces or half a pound avoirdupois was established by Charlemagne; before this time the Roman pound or troy weight was used in France, corresponding to 10 ounces 4 gros, or 321 grammes 238 milligrammes. The mark was subdivided thus: 24 grains, 1 denier; 3 deniers, 1 gros; 8 gros, 1 ounce; 8 ounces, 1 marc.

## Provincial Marks.

By far the largest amount of plate in France was always made and stamped in Paris, as in England in London.

The early marks adopted by the various French cities and towns were generally the town arms, and some of these old marks have been found on French plate. The arms of nearly two hundred towns in France are known; but, as the amount of plate made at each, and the chance that the said plate received the mark of the town arms was so very small, it does not appear necessary to give descriptions of these coats-of-arms.

Certain of the French towns were appointed as towns for assay, and also for coining money, and the Mint marks adopted by them were particular letters of the alphabet; but we do not know when they were first employed for that purpose. Under the earliest Kings of France there were Mints in the principal towns, under the authority of Dukes and Earls of the locality, but submitted to the inspection of an Intendant, or General Master of Mints; but their surveillance could not prevent deception, for Charlemagne suppressed all the provincial Mints, and decreed that money should be coined only in his own palace. This restriction, however, did not last beyond his reign; the provincial Mints were re-established, and there were subsequently many changes. François I. increased the number to twenty-five, but an edict of February 1772 reduced them to seventeen. During the Revolution of 1789 they were all again suppressed, except that of Paris; being, in fact, useless, because the currency of actual cash was replaced by paper assignats. Another law of 1795 re-established eight, especially for copper money, and at length in 1803 there were sixteen. The number of the Mints was three years after fixed at thirteen. The Mint

letters were probably the same as were used in the sixteenth century.

TOWNS.	LETTERS.	MINT MARKS.
PARIS . . . .	A	{ An Anchor and C interlaced.
ROUEN . . . .	B	Lamb and flag.
LYON . . . .	D	An arch.
LA ROCHELLE . . . .	H	A trident.
LIMOGES . . . .	J	Two hands joined.
BORDEAUX . . . .	K	A vine leaf.
BAYONNE . . . .	L	A tulip.
TOULOUSE . . . .	M	F and C interlaced.
PERPIGNAN . . . .	Q	A bunch of grapes.
NANTES . . . .	T	A key.
STRASBOURG . . . .	BB	A wheatsheaf.
MARSEILLE . . . .	M	A palm-tree.
LILLE . . . .	W	A caduceus.

The following specimens show the marks of Charge and Discharge used in Paris and the three chief towns in the provinces, before the abolition of the taxes in 1791:—

PUNCHES IN USE PREVIOUS TO THE ABOLITION OF ALL TAXES,  
WHICH TOOK PLACE IN 1791.

PUNCHES IN USE PREVIOUS TO 1791

35

MINT TOWNS.	CHARGE.		DISCHARGE.		GENERAL PUNCHES.	
	Large Works, Silver.	Gold & Small Silver.	Large Works, Gold & Small Silver.	Gold & Small Silver.	Distinction.	Types.
PARIS . . .					Ingots for drawing.	
LYON . . .					Foreign Plate.	
BORDEAUX . .					Ancient works.	
ROUEN . . .					Very small works.	

Under the decree of December 1783, every town in France, where there was a community of goldsmiths, was to use a distinctive mark. These symbols, though they were only used for five years, are given in the following table:—

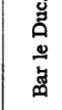
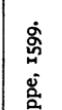
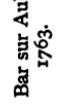
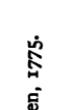
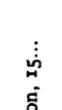
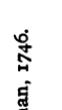
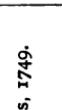
*In use from May 1784 to 1789.*

AN ALPHABETICAL TABLE

OF THE

COMMUNITIES OF GOLDSMITHS IN THE SEVERAL TOWNS IN FRANCE,

With the Emblems adopted by them for stamping Plate, as decreed by Louis XVI. in Dec. 1783 (registered May 1784), and used until 1879, with the dates of foundation (after the plates published in 1786 by Bernier, engraver to the Mint).

	Abbeville, 1508.		Bar le Duc.		Bar sur Aube, 1763.		Bayonne, 1512.		Beaucaire, 1776.		Beauvais, 1609.		Bergues St. Vinox, 1759.		Besançon, 1688.		Bar sur Aube, 1676.		Castres, 1749.		Caudébec.		Châlons sur Marne, 1749.		Châlons sur Marne, 1682.		Châlons sur Marne, 15...		Châlons sur Marne, 1751.		Dieppe, 1599.		Dijon, 15...		Dinan, 1746.		Dole.		Douai.		Draguignan, 1751.		Dunkerque, 1753.		Etampes.
---	------------------	---	-------------	---	---------------------	--	----------------	---	------------------	---	-----------------	---	--------------------------	---	-----------------	---	---------------------	--	----------------	---	-----------	---	--------------------------	---	--------------------------	---	--------------------------	---	--------------------------	---	---------------	--	--------------	---	--------------	---	-------	---	--------	---	-------------------	---	------------------	---	----------

	Annonay	Béziers, 1598.		Château Thierry.
	Apt.	Blois, 1567.		Châtellerault, 1578.
	Arles.	Bordeaux, 12...		Chatillon sur Seine, 15...
	Arras, 15...	Boulogne and Montreuil, 1744.		Chaumont en Assigny, 1744.
	Avalon, 1743.	Bourg en Bresse, 1747.		Clermont Ferrand, 15...
	Avesnes, 1773.	Bourges, 1557.		Cognac, 1762.
	Aurillac.	Brest, Lesneven, Landerneau, 1695.		Colmar.
	Autun, 1784.	Caen, 1594.		Compiègne, 1667.
	Auxerre, 1731.	Cahors, 1777.		Coutances, 1751.
	Bailleul, 1731.	Calais, 1748.		Dalgire, 1758.
	Falaise, 1750.	Fecamp, 1745.		Fontenay le Comte, 1571.
	Gien, 1757.	Gisors, 1754.		Grasse.
	Grenoble.	Grenoble.		Guise and Ver-vins, 1743.
	Havre, 15...	Havre, 15...		Joinville, 1757.

AN ALPHABETICAL TABLE (*continued*).

Issoire, 1766.		Luçon, 1758.		Moulin, 1736.		Reims, 1560.
Issodoun, 1757.		Lyon.		Nantes, 1597.		Rennes, 1579.
La Charité, 1757.		Macon, 1600.		Narbonne, 1669.		Réthel, 1660.
Latère.		Manosque.		Never, 1737.		Riez.
Landrecy, 1759.		Mans, 1757.		Nîmes, 1586.		Riom.
Langheac, 1784.		Mantes.		Niort, 15...		Rochefort, 1743.
Langres, 1566.		Marennes, 1777.		Noyon, 1748.		Rodez, 1777.
Laon.		Marseille, 12...		Orleans, 1611.		Rouen, 13...
La Rochelle, 1698.		Mauberge.		Paris, 1260.		Sables, 168...
Laval.		Méaux.		Parthenay, 1745.		Saintes, 1758.

AN ALPHABETICAL TABLE

39

	Le Vigan, 1775.		N. D. de Liesse, 1749.		Melle.		Melun, 1727.		Mende, 1757.		Pau.		Payrat, St. Co-lombe, Chalabre, 1753.		Perigueux.		St. Esprit, 1777.						
	Lille.		Limoges, 1719.		Lisieux, 1750.		Longwy.		L'orient, 1745.		Loundun, 1646.		Lunel, 1775.		Melun, 1727.		Mende, 1757.		Pau.				
	Mézières, 1746.		Metz, 1635.		Mihau, 1770.		Montargis, 1737.		Montauban, 1705.		Montpellier.		Morlaix, 1607.		Payrat, St. Co-lombe, Chalabre, 1753.		Perigueux.		St. Esprit, 1777.				
	Pézenas, 1586.		Poitiers.		Pontoise, 1732.		Provins, 1759.		Puy en Velay, 1367.		St. Maixent.		Quimper, 1780.		St. Esprit, 1777.		St. Lô.		St. Malo, 168...		St. Menehould, 1742.		St. Omer.

AN ALPHABETICAL TABLE (*continued*).

	St. Quentin, Peronne, 1743.		Salins, 1640.		Saumur, 1749.		Sedan, 1575.		Semur en Auxois, 1701.		Senlis,
	Sens, 1745.		Soissons, 1734.		Strasbourg.		Tarascon.		Thouars, 1714.		Toul, 1643.
	Toulon, 1712.		Toulouse, 1500.		Tours, 1529.		Trévoix, 1783.		Troyes, 1369.		Valenciennes, 1625.
	Valognes, 1750.		Vannes, 1745.		Verdun, 1630.		Versailles, 1768.		Vesoul, 1775.		Vitry le Français, 1614.

Independently of the stamp of the Maison Commune, where the works were assayed, and the mark of the goldsmith or manufacturer, there were placed on every piece capable of receiving them the stamps of the CHARGE and DISCHARGE of the Registrar, which varied in each department of the administration. It suffices to give here the types of the Punches of the principal towns where the collection of the duties of control and of the mark took place.

## Modern Marks.

IN 1789 all the old hall marks were done away with, and a period of absolute confusion ensued, which did not however last long.

In 1797 the great law of 19 Brumaire, year VI., was passed, which forms the groundwork of all subsequent legislation on the standards and assay works of gold and silver. This act provided an entirely new set of marks. The maker's mark was to consist of the initial letters of his name, together with a symbol in a lozenge. The mark for the standard was to be a cock with numbers to show the standard, and a sign or letter to show the department if the plate was not stamped in Paris. A further mark called the *poinçon de recense* was also added. This showed that the authorities had verified the previous marks found on the plate.

It will be noticed that this act extended to the whole of the French Republic, and that it prescribed the marks for the Departments as well as those for Paris.

The following Plates are engraved from the "Traité de la Garantie," &c., par B. L. Raibaud, published in 1825. The originals were authorised and the expense partly defrayed by the Minister of Finance, who took a considerable number of copies of the book.

## FRENCH HALL MARKS ON PLATE

*In use from 19th November 1797 to 1st September 1809.*

## TABLE OF PUNCHES,

Made in execution of the Law of 19th Brumaire, An VI. (19th Nov. 1797), instead of those of the Communities of Goldsmiths and the Administration of the Excise.

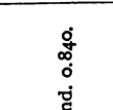
DISTINCTION.	PARIS.	DEPARTMENTS.	DISTINCTION.		PARIS.	DEPARTMENTS.	
			HAZARD.	FORIGN.			
1st. 0.920.			Large.				
2nd. 0.840.			Small.				
3rd. 0.750.			—				
GOLD STANDARDS.		BESANCON.		PARIS.		DEPARTMENTS.	
1st. 0.950		Large.		Large.		Large.	
2nd. 0.880		Small.		Small.		Small.	
SILVER STANDARDS.							

TABLE OF PUNCHES

43

ASSAYED INGOTS.					
VERIFICATION OR RECEIPE.					
ASSAY OF GOLD AND SILVER.		SMALL ASSAY.		LARGE.	
Large.					
Small.					
	Gold.	Silver.			
			Gold.		
			Silver.		
				Large.	
				Small.	
					Small.

The use of these punches, except those of the Ingots and the Argue, ceased 1st September 1809. They were replaced by those in the following table.

In 1809 again all the marks were changed, though the Gallic cock of a somewhat different form was employed to show the standards.

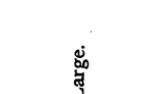
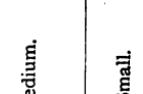
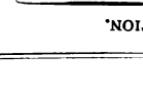
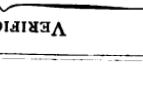
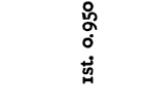
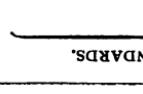
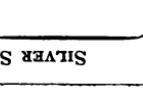
*In use from 1st September 1809 to 16th August 1819.*

TABLE OF PUNCHES,

Made in execution of the Decree of the 11th Prairial, An XI. (31st May 1803).

GOLD STANDARDS.				SILVER ASSAY MARKS.			
DISTINCTION.	PARIS.	DEPARTMENTS.	DISTINCTION.	PARIS.	DEPARTMENTS.	DISTINCTION.	PARIS.
1st. 0.920.			Large.				
2nd. 0.840.			Medium.				
3rd. 0.750			Small.				

TABLE OF PUNCHES

SILVER STANDARDS.		GOLD ASSAY MARKS.		FOREIGN.		VERIFICATION.	
1st. 0.950	2nd. 0.800	Large.	Small.	Large.	Small.	Large.	Medium.
							
							
							
							
							
							
							
							
							

NOTE.—The use of these punches ceased on the 16th of August 1819. The same day they were replaced by those of the Standard and Assay drawn in the following tables. The punches of the Ingots and the Argot were not renewed.

The last series of marks that we have to record are those which were introduced in 1819 and continued until 1835. During this period a lion, winged horse, or other fabulous animal denoted the standards; and all the other marks were also varied.

## FRENCH HALL MARKS ON PLATE

*In use from 16th August 1819 to 10th May 1838.*

## TABLE OF PUNCHES,

Made in execution of the Royal Ordinance of 22nd October 1817.

DISTINCTION.		PARIS.		DEPARTMENTS.		PARIS.		DEPARTMENTS.	
1st. o.920		2nd. o.840		3rd. o.750		1st. o.950		See the Table of Divisional Punches.	
GOLD STANDARDS.		SILVER ASSAY.		VERIFICATION.		SILVER ASSAY.		See the Table of Divisional Punches.	

SILVER		2nd. 0.800		Large.	Large.	Large.	Large.		
GOLD ASSAY.		Large.		Large.		Large.			
		Small.		Small.		Small.			
FOREIGN.									

## FRENCH HALL MARKS ON PLATE

*In use from 16th August 1819 to 10th May 1838.*

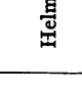
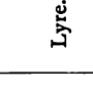
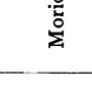
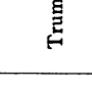
## TABLE OF DIVISIONAL PUNCHES,

Made in execution of the Ordinance of 22nd October 1817.

DIVISION.	GOLD ASSAY.	SILVER ASSAY.	VERIFICATION.
1 North	Car.		
2 N.E.	Sword Hilt.		
3 East.	Tiara.		
4 S.E.	Fan.		

TABLE OF DIVISIONAL PUNCHES

49

5	South.					
6	S. W.					
7	West.					
8	N. W.					
9	Centre.					

In the figure of the small punches of the Assay of gold and silver and of Verification of each Division is engraved the Characteristic Sign indicated in the following List of Assay Offices.

D

*In use from 16th August 1819 to 10th May 1838.*

LIST OF BUREAUX DE GARANTIE OR ASSAY  
OFFICES OF DEPARTMENTS,

DIVIDED INTO NINE REGIONS,

(See Table on page 48) indicating the Characteristic Signs which distinguish  
the Punches of each Bureau (22nd Oct. 1817).

DIVISIONS.	DEPARTMENTS.	BUREAUX.	Characteristic Signs.	
			Large Work.	Small Work.
I. NORD.	Nord . . . . .	Lille . . . . . Valenciennes . . . . . Dunkerque . . . . .	57 57* 57**	A C D
	Pas de Calais . . . . .	Arras . . . . . St. Omer . . . . .	60 60*	E H
	Somme . . . . .	Amiens . . . . .	75	J
	Aisne . . . . .	Laon . . . . .	2	M
	Seine Inferieure. . . . .	Rouen . . . . . Havre . . . . .	73 73*	8 N
	Oise . . . . .	Beauvais . . . . .	58	T
	Eure . . . . .	Evreux . . . . .	25	V
	Eure et Loir . . . . .	Chartres . . . . .	26	X
	Seine et Oise . . . . .	Versailles . . . . .	72	Y
	Seine et Marne . . . . .	Melun . . . . .	71	‡
II. NORD-EST.	Ardennes . . . . .	Mézières . . . . .	7	A
	Meuse . . . . .	Verdun . . . . . Bar le Duc . . . . .	53 53*	C D
	Moselle . . . . .	Metz . . . . .	55	E
	Rhin (Bas) . . . . .	Strasbourg . . . . .	65	H
	Meurthe . . . . .	Nanci . . . . . Pont à Mousson . . . . .	52 52*	J M
	Vosges . . . . .	Lunéville . . . . . Epinal . . . . .	52** 85	8 N
	Marne . . . . .	Chalons . . . . . Reims . . . . .	49 49*	T V
	Marne (Haute) . . . . .	Chaumont . . . . . Langres . . . . .	50 50*	X Y
	Aube . . . . .	Troyes . . . . .	9	‡

LIST OF BUREAUX DE GARANTIE OR ASSAY  
OFFICES OF DEPARTMENTS (*continued*).

DIVISIONS.	DEPARTMENTS.	BUREAUX.	Characteristic Signs.	
			Large Work.	Small Work.
III. EST.	Rhin (Haut) . . .	Colmar . . .	66	A
	Saone (Haute) . . .	Vesoul . . .	68	C
	Doubs . . .	{ Besançon . . .	23	D
		Montbeliard . . .	23*	E
	Jura . . .	Lons le Saulnier	35	H
	Côte d'Or . . .	Dijon . . .	19	J
	Saône & Loire . . .	Macon . . .	69	M
	Ain . . .	Trevoux . . .	1	8
	Isère . . .	Grenoble . . .	36	N
	Rhône . . .	Lyon . . .	67	T
IV. SUD-EST.	Var . . .	{ Toulon . . .	78	A
		Grasse . . .	78*	C
	Bordes du Rhone	{ Marseille . . .	12	D
		Aix . . .	12*	E
		Arles . . .	12**	H
	Gard . . .	{ Nimes . . .	28	J
		Alais . . .	28*	M
	Vaucluse . . .	Avignon . . .	79	8
	Alpes (Basse) . . .	Digne . . .	4	N
	Alpes (Hautes) . . .	Gap . . .	5	T
V. SUD.	Drôme . . .	Valence . . .	24	V
	Ardèche . . .	Privas . . .	6	X
	Loire (Haute) . . .	Le Puy . . .	41	Y
	Loire . . .	St. Etienne . . .	40	¶
	Pyrenees Orient	Perpignan . . .	64	A
	Aude . . .	Carcassonne . . .	10	C
	Hérault . . .	Montpellier . . .	32	D
	Tarn . . .	Castres . . .	76	E
	Aveyron . . .	Rodès . . .	11	H
	Lozère . . .	Mendes . . .	46	J
	Lot . . .	Cahors . . .	44	M
	Cantal . . .	Aurillac . . .	14	8
	Corrèze . . .	Tulle . . .	18	N

LIST OF BUREAUX DE GARANTIE OR ASSAY  
OFFICES OF DEPARTMENTS (*continued*).

DIVISIONS.	DEPARTMENTS.	BUREAUX.	Characteristic Signs.	
			Large Work.	Small Work.
VI. SUD-EST.	Ariège . . .	Foix . . .	8	A
	Garonne (He.) . . .	Toulouise . . .	29	C
	Pyrenées (Ht.) . . .	Tarbes . . .	63	D
	Pyrenees (B) . . .	{ Pau . . .	62	E
	Landes . . .	Baionne . . .	62*	H
	Gers . . .	Monte de Marsan	38	J
	Tarn & Garonne. . .	Auch . . .	30	M
	Lot & Garonne . . .	Montauban . . .	77	8
	Gironde . . .	Agen . . .	45	N
	Dordogne . . .	Bordeaux . . .	31	T
		Perigueux . . .	22	V
VII. OUEST.	Charente . . .	Angoulème . . .	15	A
	Charente Inf. . .	{ La Rochelle . . .	16	C
	Vienne Haute . . .	Saintes . . .	16*	D
	Vienne . . .	Limoges . . .	82	E
	Vendée . . .	Poitiers . . .	81	H
	Deux Sèvres . . .	Fontenay . . .	80	J
	Loire Inferieure. . .	Niort . . .	74	M
	Maine & Loire . . .	Nantes . . .	42	8
	Indre & Loire . . .	Angers . . .	47	N
	Vienne . . .	Tours . . .	35	T
		Chatellerault . . .	35	‡
VIII. NORD-OUEST.	Finistère . . .	Brest . . .	27	A
	Morbihan . . .	Vannes . . .	54	C
	Côtes du Nord . . .	St. Brieux . . .	20	D
	Ille-et-Vilaine . . .	{ Rennes . . .	33	E
	Mayenne . . .	St. Malo . . .	33*	H
	Sarthe . . .	Laval . . .	51	J
	Orne . . .	Le Mans . . .	70	M
	Manche . . .	Alençon . . .	59	8
	Calvados . . .	{ St. Lô . . .	48	N
		Valognes . . .	48*	T
		Caen . . .	13	V

LIST OF BUREAUX DE GARANTIE OR ASSAY  
OFFICES OF DEPARTMENTS (*continued*).

DIVISIONS.	DEPARTMENTS.	BUREAUX.	Characteristic Signs.	
			Large Work.	Small Work.
IX. CENTRE	Puy de Dôme . . .	Clermont . . .	61	A
	Creuse . . . .	Guéret . . . .	21	C
	Allier . . . .	Moulins . . . .	3	D
	Indre . . . .	Chateauroux . . .	34	E
	Loir and Cher . . .	Blois . . . .	39	H
	Cher . . . .	Bourges . . . .	17	J
	Nièvre . . . .	Nevers . . . .	56	M
	Yonne . . . .	Auxerre . . . .	84	N
		{ Sens . . . .	84*	T
	Loiret . . . .	Orleans . . . .	43	8

*In use from 16th August 1819 to 10th May 1838.*

TABLE OF SIGNS

Which cover the surface of BIGORNES and of Countermark, made in execution of the  
Ordinance of the 1st July 1818.

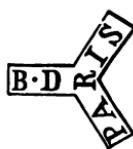
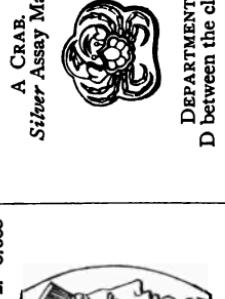
LARGE COUNTERMARK.		SMALL COUNTERMARK.	
DISTINCTION.	DENOMINATION.	DISTINCTION.	DENOMINATION.
TYPES.		TYPES.	
Paris and the Departments.	Notoxe.	Paris and the Departments.	Plain Ground. 
Ditto.	Conops.	Paris only.	DU 
Ditto.	Saperde.	Ditto.	B·D B·S 

TABLE OF SIGNS

55

Ditto.	Criquet.	Departments.	Ditto.	Ditto.	Ditto.	Ditto.
Ditto.	Pentatom.		Ditto.			
Ditto.	Bibion.	Paris and the Departments.				
			Ditto.	Or.	Sable.	Azure.
					Ditto.	Ditto.
				Extra for the large Countermark.		
Ditto.	Head of Notoxe.					
Ditto.	Head of Bibion.					

*Used on the 10th May 1838.*  
**TABLE OF STAMPS**  
 Of STANDARD and ASSAY, and of VERIFICATION of Gold and Silver works, for PARIS and  
 the DEPARTMENTS, as directed by the Act of 30th June 1835.  
 [E T] Stamp for Foreign Wares.

 <b>HEAD OF A GREEK PHYSICIAN.</b> <b>Gold.</b> Standard No. 1. <b>0.920.</b>	 <b>HEAD OF MINERVA.</b> <b>Silver.</b> Standard No. 2. <b>0.800.</b>	 <b>HEAD OF A GREEK PHYSICIAN.</b> <b>Gold.</b> Standard No. 2. <b>0.840.</b>	 <b>HEAD OF AN EAGLE.</b> <b>Gold Assay Mark.</b>
 <b>PARIS AND DEPARTMENTS.</b> <b>D</b> under the chin.	 <b>PARIS AND DEPARTMENTS.</b> <b>D</b> before the forehead.	 <b>PARIS AND DEPARTMENTS.</b> <b>D</b> behind the neck.	 <b>PARIS AND DEPARTMENTS.</b> <b>D</b> between the horn and forehead.
 <b>A CHIMERA (Large).</b> <b>Silver.</b> Watches imported.	 <b>A CHIMERA (Small).</b> <b>Gold.</b> Watches imported.	 <b>HEAD OF A RHINOCEROS.</b> <b>Re-mark or mark of repetition for Gold Chains.</b>	 <b>PARIS.</b>

<p>HEAD OF A GREEK PHYSICIAN. <i>Gold.</i> Standard No. 3. 0.750.</p>	<p>HEAD OF A HORSE. <i>Gold Assay Mark.</i></p>	<p>A WEEVIL (Large). Guarantee of Standard. <i>Foreign Gold and Silver.</i></p>	<p>HEAD OF A GIRAFFE. <i>Gold and Silver.</i> Stamp of Verification.</p>
<p>PARIS AND DEPARTMENTS. D behind the neck.</p>	<p>DEPARTMENTS. D on the cheek.</p>	<p>PARIS AND DEPARTMENTS. D between the legs.</p>	<p>PARIS AND DEPARTMENTS. D below the lower jaw.</p>
<p>HEAD OF MINERVA. <i>Silver.</i> Standard No. 1. 0.950.</p>	<p>HEAD OF A WILD BOAR. <i>Silver Assay mark.</i></p>	<p>PARIS AND DEPARTMENTS. D between the legs.</p>	<p>PARIS AND DEPARTMENTS. D on the Collar.</p>
<p>PARIS AND DEPARTMENTS. D under the chin.</p>	<p>PARIS.</p>	<p>PARIS AND DEPARTMENTS. D under the chin.</p>	<p>PARIS AND DEPARTMENTS. D on the Collar.</p>

**Note.**—The dotted lines indicate the forms of the Punches for the Paris Assay Office. There is no particular sign for Paris, but the distinctive sign of the Assay Office of each Department (see list on next page) is placed in that part of the stamp indicated in the last line of the above descriptions, marked D. The four special Assay Offices for imported Watches are those of Lyon, Besançon, Montbelliard, and Lons-le-Saunier.

*Used on the 10th May 1838. (Decree of 30th June 1835.)*

**LIST OF ASSAY OFFICES (BUREAUX DE GARANTIE),**

Showing the Characteristic Signs which distinguish the Punches of Standard and  
Assay of each Office.

DEPARTMENTS. Number of Department.	ASSAY OFFICES. Number of Department.	DEPARTMENTS. Number of Department of each Office.	ASSAY OFFICES. Number of Department of each Office.		ASSAY OFFICES. Number of Department of each Office.
			<b>A</b>	<b>B</b>	
Ain . . . . .	1 Trevoux . . . . .	Dordogne . . . . .	Dordogne . . . . .	Dordogne . . . . .	22 Périgueux . . . . .
Aisne . . . . .	2 Laon. . . . .	Doubs . . . . .	Doubs . . . . .	Doubs . . . . .	23 Besançon . . . . .
Allier . . . . .	3 Moulins . . . . .	Drôme . . . . .	Drôme . . . . .	Drôme . . . . .	23* Montbeliard . . . . .
Alpes (Basses) . . . . .	4 Digne . . . . .	Eure . . . . .	Eure . . . . .	Eure . . . . .	24 Valence . . . . .
Alpes (Hautes) . . . . .	5 Gap . . . . .	Eure & Loire . . . . .	Eure & Loire . . . . .	Eure & Loire . . . . .	25 Evreux . . . . .
Ardennes . . . . .	7 Charleville . . . . .	Charleroi . . . . .	Charleroi . . . . .	Charleroi . . . . .	26 Chartres . . . . .

## LIST OF ASSAY OFFICES

59

Aube. . . . .	9	Troyes . . . . .	Finistère . . . . .	27	Brest. . . . .
Aude . . . . .	10	Carcassonne . . . . .	Gard. . . . .	28	Nîmes . . . . .
Averon . . . . .	11	Rodez . . . . .	Garonne, H. . . . .	29	Toulouse . . . . .
B. du Rhone . . . . .	12	Marseille . . . . .	Gironde . . . . .	31	Bordeaux . . . . .
Calvados . . . . .	13	Caen. . . . .	Hérault . . . . .	32	Montpellier . . . . .
Cantal . . . . .	14	Aurillac . . . . .	Ille et Vilaine . . . . .	33	Rennes . . . . .
Charente . . . . .	15	Angoulême . . . . .	Indre et Loire. . . . .	33*	St. Malo . . . . .
Charente Inf. . . . .	{ 16	La Rochelle . . . . .	Isère. . . . .	35	Tours . . . . .
Cher. . . . .	{ 16*	Saintes . . . . .	Jura . . . . .	36	Grenoble . . . . .
Corrèze . . . . .	17	Bourges. . . . .	Landes . . . . .	37	Lons-le-Saulnier . . . . .
Côte d'Or . . . . .	18	Tulle . . . . .	Loire et Cher . . . . .	38	Mont de Marsan . . . . .
Côtes du Nord . . . . .	19	Dijon . . . . .	Loire . . . . .	39	Blois. . . . .
Creuse . . . . .	20	St. Brieux . . . . .	Loire, Haute . . . . .	40	St. Etienne . . . . .
	21	Guéret . . . . .		41	Le Puy. . . . .

## FRENCH HALL MARKS ON PLATE

DEPARTMENTS.	ASSAY OFFICES.	DEPARTMENTS.	ASSAY OFFICES.
Loire Infer <sup>e</sup> . . . . .	42 Nantes . . . . .	Pyrénées, B . . . . .	62* Bayonne . . . . .
Loiret . . . . .	43 Orleans . . . . .	Pyrénées, H . . . . .	63 Tarbes . . . . .
Lot . . . . .	44 Cahors . . . . .	Pyré Orient . . . . .	64 Perpignan . . . . .
Lot and Garonne . . . . .	45 Agen . . . . .	Rhin Bas . . . . .	65 Strasbourg . . . . .
Lozère . . . . .	46 Mende . . . . .	Rhin Haut . . . . .	66 Colmar . . . . .
Main and Loire . . . . .	47 Angers . . . . .	Rhone . . . . .	67 Lyon . . . . .
Manche . . . . .	{ 48 St. Lô . . . . .	Saone and Loire . . . . .	69 Macon . . . . .
Marne . . . . .	{ 48* Valognes . . . . .	Sarthe . . . . .	70 Le Mans . . . . .
Marne, Haute . . . . .	{ 49 Chalons . . . . .	Seine . . . . .	71 Paris (none) . . . . .
Mayenne . . . . .	{ 49* Reims . . . . .	Seine Inferieure . . . . .	{ 72 Rouen . . . . .
	50 Chaumont . . . . .		{ 72* Havre . . . . .
	51 Laval . . . . .	Seine and Marne . . . . .	73 Melun . . . . .

Meurthe.	52	Nancy . . . . .	Seine and Oise . . . . .	Versailles . . . . .
Meuse . . . . .	{ 53	Bar le Duc . . . . .	Sèvres Deux . . . . .	Niort . . . . .
	53*	Verdun . . . . .	Somme . . . . .	Amiens . . . . .
Morbihan . . . . .	54	Vannes . . . . .	Tarn . . . . .	Alby . . . . .
Moselle . . . . .	55	Metz . . . . .	Var . . . . .	{ 79 Toulon . . . . .
Nord . . . . .	{ 57	Lille . . . . .	Vaucluse . . . . .	{ 79* Grasse . . . . .
Oise . . . . .	57*	Dunkerque . . . . .	Vendée . . . . .	80 Avignon . . . . .
Orne . . . . .	58	Valenciennes . . . . .	Vienne . . . . .	{ 81 Fontenay . . . . .
	57**	Beauvais . . . . .		{ 82 Poiriers . . . . .
		Alençon . . . . .		82* Chatellerault . . . . .
		Arras . . . . .	Vienne, Haute . . . . .	83 Limoges . . . . .
Pas de Calais . . . . .	{ 60		Vosges . . . . .	84 Epinal . . . . .
	60*	St. Omer . . . . .		
Puy de Dome . . . . .	61	Clermont . . . . .	Yonne . . . . .	85 Auxerre . . . . .
Pyrénées, B. . . . .	62	Pau . . . . .		









Digitized by Google

FA998.18

Hand book to French hall marks on g  
Fine Arts Library AZX5905



3 2044 034 291 195

188351003  
JAN 80 1911

~~DU 15 JUL 37~~

~~FEB 4- 1937~~

~~FEB 4- '56 H~~

